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BAILEY'S
INTRODUCTORY TREATISE
ON
ELOCUTION

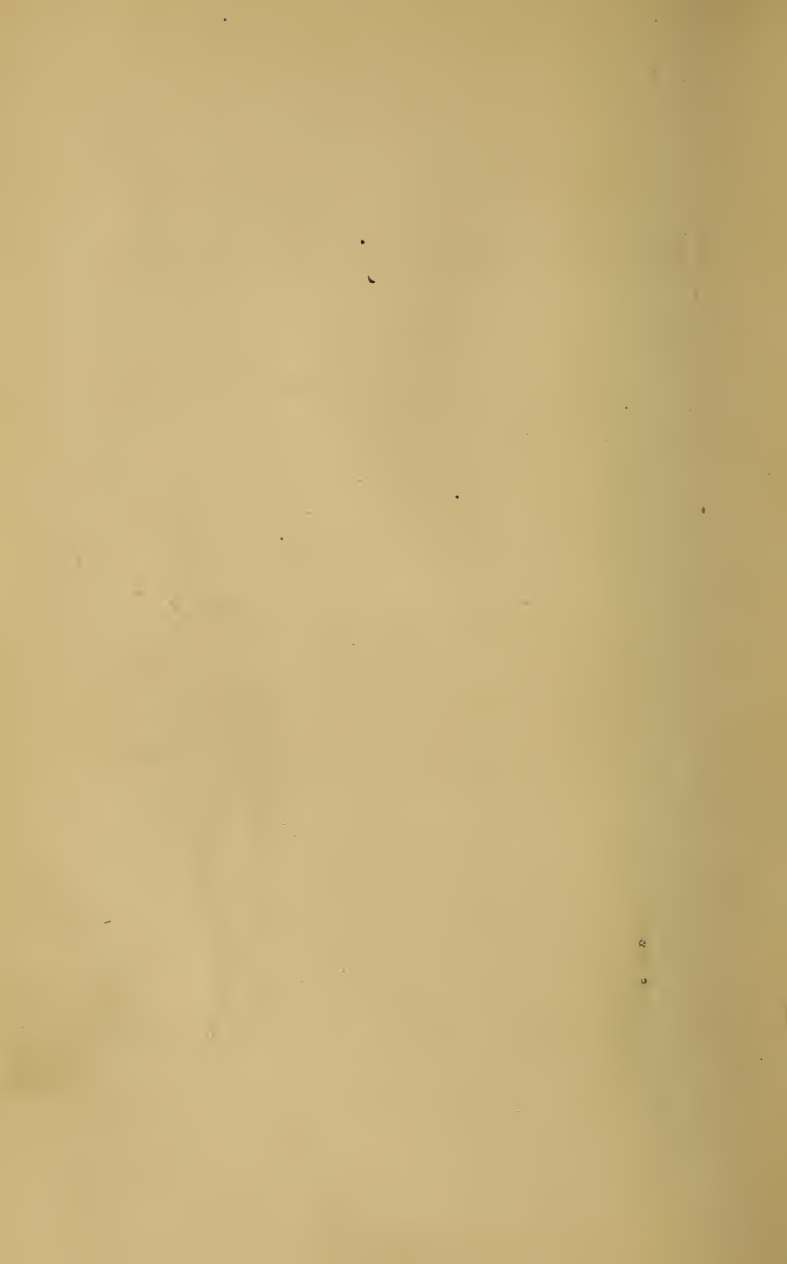
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AN
INTRODUCTORY TREATISE
ON
ELOCUTION;

WITH PRINCIPLES AND ILLUSTRATIONS, ARRANGED FOR TEACHING
AND PRACTICE.

BY PROF. MARK BAILEY,
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PREFACE TO THE INTRODUCTION.

GOOD READING includes a mastery of the elements of language and elocution. *Articulation* and *pronunciation* must be not only distinct and accurate, but expressive. This last excellence cannot be attained by merely enunciating meaningless sounds and syllables. Too many such mechanical exercises kill the instinctive use and recognition of expressive tones which the child brings to school, and in the end completely divorce his elocution from the spirit and sense to which it should be inseparably wedded, and which alone can inspire natural expression. The child feels and thinks before he talks. Nature, in her teaching, begins with the idea, and in her repeated efforts to express the idea more perfectly, perfects

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the elementary parts of language and elocution. Let us enlist Nature into our service by following her teachings. Let even the earliest lesson in reading be enlivened by the aid of some idea familiar and interesting to the child. He knows the thing, the idea, "man," or "sun"; he has spoken the word a thousand times, and he is pleased to learn that the mysterious art of reading is only conscious talking, — that he is but analyzing, and sounding, and naming the unknown parts of a familiar whole. But especially with the advanced classes (which are expected to use the following work on elocution) would the author commend this practical method of improving the parts, with the immediate purpose of giving better expression to the whole, — of practicing and perfecting the execution of the dead elements of elocution, in the life-giving light of inspiring ideas.

"There is in souls a sympathy with sounds."

This analogy in Nature between tones and sentiments is the central source from which the author has drawn the simple principles and hints which are given to aid teachers in their laudable efforts to cultivate in the school-room, and thus everywhere, a more natural and expressive elocution.

The art, embracing the expression of the whole range of human thoughts and feelings, from the earliest lisping of the child to the most impassioned and finished utterance of a Garrick or Siddons, covers too wide a field, and reaches too high a point in human culture, it is evident, to be all compressed into these few introductory pages; nor would the highest refinements of the art be practicable in the school-room if they could be here given. Yet such initial steps have been taken, and clearly marked out in the right direction towards the highest art, it is hoped, as will tempt many to go on farther in this interesting study of nature and art, till they see for themselves to what "rich ends" our "most poor matters point."

M. B.

PART I.

ELOCUTION is the VOCAL EXPRESSION of IDEAS with the *speaking* tones, as distinguished from the singing.

GOOD ELOCUTION, in reading or speaking, is the expression of ideas with their *appropriate* or *natural* speaking tones of the voice.

But how can we, intelligently, even *attempt* to give *correct vocal expression* to what is not first CLEARLY UNDERSTOOD and APPRECIATED?

Hence arises at the very outset, as a prerequisite to any possible excellence in elocution, the necessity of a THOROUGH ANALYSIS and STUDY of the *ideas* or the *thoughts* and *feelings* to be read.

Let, then, each lesson in reading begin with this *preparatory* work of "*Logical Analysis*."

METHOD OF ANALYSIS.

In any *other* art, if we wish to *conceive* and *express* things *clearly*, we inquire, first, for the GENUS, or the GENERAL KIND; secondly, for the SPECIES, or the INDIVIDUALS, under that kind.

If, for example, we were asked to *paint* a group of animals or flowers, —

1. We should ascertain *what kind* of animals or flowers is meant — the horse, or the lion; the rose, or the lily.

2. We should determine the *peculiarities* of the *individuals*.

3. We should feel obliged to learn something of the *general colors* we are to paint with, their *various shades*, and how to blend these into *expressive* lights and shades. Then only should

we feel prepared to take the *first step successfully* in the art of painting.

Let us, in the kindred art of *elocution*, adopt the same *natural* method and order of inquiry.

Let us determine, —

1. The *general spirit* or *kind* of the piece to be read.
2. The *important individual ideas*.
3. The *relative* importance of the ideas.

1. We must determine the *kind* or general spirit, that we may know what general or *standard force*, and *time*, &c., of voice we should read with. There must be some *standard* to guide us, or we cannot tell *how much* emphasis to give to any idea. “Read the emphatic words *louder*,” says the teacher. Louder than what? “Louder than the unemphatic words.” But *how loud* are *they* — the unemphatic words? This question must be answered *first*, or we have no *standard* to go by; and the answer to this question is determined always by the *general spirit* of the piece. If *that* is unemotional, the standard force required is *moderate*; if bold, the standard force is *bold*, or *loud*; if subdued or pathetic, the standard force is *subdued*, or *soft*.

2. We must determine the *important individual ideas*, that we may know *what words* need *extra* force or emphasis.

3. We must determine the *relative* importance of these ideas, that we may know *how much* emphatic force we must give to each respectively, so as to bring out in our reading, clearly, the *exact* and *full meaning* of the author.

But it may be objected that this method of catching the spirit of the author, *first*, is too difficult for the school-room, because there are so many emotions not easily distinguished or remembered. Yet, since this *natural* order of inquiry, if it *can* be made *practicable*, will make all our after progress so

much more intelligent and rapid, and since the chief charm of all the best pieces for expressive reading lies in the *emotional* part, let us see if we cannot sufficiently *simplify* these difficulties, by grouping nearly all the emotions into a *few representative classes*, which will be *definite* enough for all ordinary purposes in teaching elocution, and which can be *easily* recognized by any one who can distinguish joy from sorrow, or a mere matter-of-fact idea from impassioned sentiment.

As appropriate answers to our *first question* in analysis, let pupils become familiar with some such simple and comprehensive classes as the following :—

DIFFERENT KINDS OR CLASSES OF IDEAS.

1. ‘*Unemotional*,’ or *matter-of-fact* (whether didactic, narrative, or descriptive).

2. ‘*Bold*’ (including the *very emphatic* passages in the first class, and all declamatory pieces).

3. ‘*Animated*, or *joyous*’ (including all lively, happy, or beautiful ideas).

4. ‘*Subdued*, or *pathetic*’ (including all gentle, tender, or sad ideas).

5. ‘*Noble*’ (including all ideas that are great, grand, sublime, or heroic).

6. ‘*Grave*’ (including the deep feelings of solemnity, reverence, &c.).

7. ‘*Ludicrous*, or *sarcastic*’ (including jest, raillery, ridicule, mockery, irony, scorn, or contempt).

8. ‘*Impassioned*’ (including all *very bold* pieces, and such violent passions as anger, defiance, revenge, &c.).

When selections are of a *mixed* character, — some passages ‘matter-of-fact,’ some ‘bold,’ some ‘noble,’ &c., — the *first question* must be asked as often as there is a marked change.

Having *clearly analyzed* any given example, we are ready intelligently to ask and answer the first *elocutionary* question, viz., How can we *read* the same so as to *express* with the voice the '*general spirit*' and the '*individual ideas*' with the '*relative importance*' of each? This brings us to the subject of —

VOCAL EXPRESSION.

Before analyzing the elements of vocal expression, let pupils be made to understand, as clearly as possible, this broad, general principle, viz., that *EXPRESSION* in *Nature* or *Art* depends on some kinds of *lights* and *shades*, as of color, or form, or sound.

Let them see that the clean *white wall* or the *blackboard* has *no expression*, just because it has but *one* shade of *one* color, while the painted *map* on the wall *expresses* something, because it has *different shades* of *various colors*.

They will then the more clearly understand that the true expression of thoughts and feelings in reading depends on using the right *lights* and *shades* of the *voice*; that a monotonous *tone* gives no more expression to the *ear* than the one monotonous color does to the eye.

All our lights and shades of expression in elocution are to be made out of the following:—

ELEMENTS OF VOCAL EXPRESSION.

1. '*Force*,' with all its natural variety, from moderate to louder or softer.

2. '*Time*,' with its changes from moderate to faster or slower movement, also with its longer or shorter *quantity* and *pauses*.

3. '*Slides*,' '*rising*,' and '*falling*,' and '*circumflex*,' and all these as moderate, or longer or shorter.

4. '*Pitch*,' with its variety of '*key-note*,' '*compass*,' and '*melody*.'

5. '*Volume*,' with more or less '*fullness*' of tone.

6. '*Stress*,' or the different *kinds* of force, as '*abrupt*,' or '*smooth*,' or as given to different *parts* of a syllable.

7. '*Quality*,' as '*pure*,' and resonant, or '*impure*,' and aspirated.

Let us now study and practice the principles for the right use of each one of these elements of vocal expression, in Part II.

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PART II.

PRINCIPLES AND ILLUSTRATIONS OF THE ELEMENTS
OF VOCAL EXPRESSION.

FORCE.

As in our analysis of the *spirit* and *sense* of each passage, we have always two quite different questions to ask, viz., What is the *general spirit*, and what the relative importance of the *individual ideas*? so in our analysis of each one of the *elements* of vocal expression, we have the same *general* and *individual* inquiries to make:—

1. What *general* degree of *force* will best express the ‘general spirit’ of the piece?

2. Taking this general force as our ‘*standard*’ degree of loudness or softness to be given to the *unemphatic* words, how much *additional* force must we give to the *emphatic* words, in order to bring out, in our reading, the relative importance of the different ideas?

PRINCIPLE FOR STANDARD FORCE.

Determine the ‘standard force’ for the *unemphatic* words by the ‘kind’ or ‘general spirit’ of the piece.

If the kind is ‘unemotional,’ the standard force is ‘*moderate*.’

If the kind is ‘bold,’ the standard force is ‘*loud*.’

If the kind is ‘pathetic or subdued,’ the standard force is ‘*soft*.’

PRINCIPLE FOR RELATIVE OR EMPHATIC FORCE.

Taking the ‘standard force’ for the *unemphatic* words, give *additional* force to the *emphatic* ideas, according to their *relative importance*.

“Learning is better than wealth ;
 Culture is better than learning ;
 Wisdom is better than culture.”

ANALYSIS.

The ‘general spirit’ or ‘kind’ is ‘*unemotional.*’ The ‘*standard force*’ is, therefore, ‘*moderate.*’ The words “better” and “wealth” in the first line must have just enough *additional* force to distinguish them from the unemphatic words “is” and “than.” “Learning” is *more important* than “wealth,” and must have enough more force than “wealth” to express its relative importance. “Culture” is more important than “learning,” and must therefore be read with more force. “Wisdom” is still more important than “culture,” and must be read with still more force, to distinguish it as the *most* important of all.

Hence, to read this simple paragraph *naturally*, that is, to express distinctly the general spirit and the relative importance of the different ideas, we need *five distinct degrees* of force.

Let us mark the *least* degree of emphatic force by *italics*, the second by *small capitals*, the third by *large capitals*, the fourth by *larger capitals*, and *express* the same in reading.

“*LEARNING* is *better* than *wealth* ;
CULTURE is better than *LEARNING* ;
WISDOM is better than **CULTURE.**”

‘*Unemotional*’ examples for ‘*moderate*’ standard force.

1. “I am charged with *ambition*. The charge is *true*, and I **GLORY** in its truth. Who ever achieved anything **GREAT** in *letters, arts, or arms*, who was **NOT** *ambitious*? *Cæsar* was not *more ambitious* than *Cicero*. It was but in *another way*. **ALL** **GREATNESS** is born of *ambition*. Let the ambition be a **NOBLE** one, and who shall *blame* it?”

2. “The *plumage* of the *mocking-bird*, though none of the

homeliest, has nothing *gaudy* or *brilliant* in it, and, had he nothing *else* to recommend him, would scarcely entitle him to notice ; but his *figure* is *well-proportioned*, and even HANDSOME. The *ease*, *elegance*, and *rapidity* of his *movements*, the *animation* of his *eye*, and the INTELLIGENCE he displays in *listening*, and *laying up lessons* from almost every species of the feathered creation within his hearing, are really SURPRISING, and mark the *peculiarity* of his genius."

3. "Three poets, in three distant ages born,
Greece, Italy, and England did adorn :
 The *first* in MAJESTY of thought surpassed ;
 The *next* in GRACEFULNESS ; in BOTH, the *last*."

UNMARKED EXAMPLES.*

4. "Not enjoyment, and not sorrow,
 Is our destined end or way ;
 But to act, that each to-morrow
 Find us farther than to-day.

"Let us, then, be up and doing,
 With a heart for any fate ;
 Still achieving, still pursuing,
 Learn to labor and to wait."

5. "In every period of life the acquisition of knowledge is one of the most pleasing employments of the human mind. But in youth there are circumstances which make it productive of higher enjoyment. It is then that everything has the charm of novelty, that curiosity and fancy are awake, and that the heart swells with the anticipations of future eminence and utility."

* Some examples, under Force, Time, and Slides, are given without elocutionary marks, that teachers and pupils may exercise their own judgment and taste in analyzing and reading them according to the principles.

‘*Bold*’ examples for ‘*loud*’ standard force.

1. “Sir, we have done *everything* that *could* be done to *avert* the storm which is now coming on. We have *petitioned*; we have REMONSTRATED; we have *supplicated*; we have *prostrated* ourselves before the *throne*, and have implored *its* interposition to ARREST the *tyrannical* hands of the *ministry* and *parliament*. Our *petitions* have been *slighted*; our *remonstrances* have produced ADDITIONAL *violence* and *insult*; our *supplications* have been *disregarded*; and we have been SPURNED, with *contempt*, from the foot of the throne!”

2. “My friends, our *country must* be FREE! The land
Is never *lost*, that has a *son* to *right* her,
And here are *troops* of sons, and LOYAL ones!
Strong in her *children* should a *mother* be:
Shall *ours* be HELPLESS, that has sons like US?
God SAVE OUR NATIVE *land*, whoever pays
The ransom that redeems her! Now what wait we?
For *Alfred's* word to *move upon* the *foe*?
UPON him then! *Now think* ye on the things
You *most* do *love*! *Husbands* and *fathers*, on
Their WIVES and CHILDREN; *lovers* on their BELOVED;
And ALL upon their COUNTRY!”

3. “The gentleman, sir, has misconceived the spirit and tendency of Northern institutions. He is ignorant of Northern character. He has forgotten the history of his country. Preach insurrection to the Northern laborers? Who are the Northern laborers? The history of your country is their history. The renown of your country is their renown. The brightness of their doings is emblazoned on its every page. Where is Concord, and Lexington, and Princeton, and Trenton, and Saratoga, and Bunker Hill, but in the North? And what, sir, has shed

an imperishable renown on the names of those hallowed spots, but the blood, and the struggles, the high daring, and patriotism, and sublime courage of Northern laborers? The whole North is an everlasting monument of the freedom, virtue, intelligence, and indomitable independence of Northern laborers. Go, sir, go preach insurrection to men like these!"

4. "Our Fatherland is in danger! Citizens! to arms! to arms! Unless the whole Nation rise up, as one man, to defend itself, all the noble blood already shed is in vain; and on the ground where the ashes of our ancestors repose the Russian knout will rule over an enslaved People! We have nothing to rest our hopes upon but a righteous God and our own strength. And if we do not put forth that strength, God will also forsake us. Hungary's struggle is no longer our struggle alone. It is the struggle of popular freedom against tyranny. In the wake of our victory will follow liberty to the Italians, Germans, Poles. With our fall goes down the star of freedom over all."

Examples of the 'subdued' or 'pathetic' kind for 'soft' standard force.

1. "Little Nell was *dead*. No *sleep* so *beautiful* and *calm*, so *free* from trace of *pain*, so *fair* to look upon. She seemed a creature FRESH from the hand of God, and *waiting* for the *breath* of *life*; not one who HAD *lived* and *suffered* DEATH. Her *couch* was dressed with here and there some *winter berries* and *green leaves*, gathered in a spot she had been used to *favor*. 'When I *die*, put *near* me something that has *loved* the LIGHT, and had the SKY *above* it *always*.' Those were her words."

2.

"But Bozzaris FELL,

Bleeding at every *vein*.

His few surviving comrades saw

His *smile*, when rang their proud HURRAH,
 And the red field was won :
 Then saw in *death* his eyelids close
Calmly, as to a *night's repose*,
 Like *flowers* at set of sun."

3. "I have known deeper wrongs. I, that speak to ye,
 I had a brother once, a gracious boy,
 Full of all gentleness, of calmest hope,
 Of sweet and quiet joy, — there was the look
 Of Heaven upon his face, which limners give
 To the beloved disciple. How I loved
 That gracious boy ! Younger by fifteen years,
 Brother at once, and son ! He left my side,
 A summer bloom on his fair cheeks, — a smile
 Parting his innocent lips. In one short hour,
 The pretty, harmless boy was slain !"

4. "There is a calm for those who weep,
 A rest for weary pilgrims found ;
 They softly lie and sweetly sleep,
 Low in the ground.

"The storm, that sweeps the wintry sky,
 No more disturbs their deep repose
 Than summer evening's latest sigh,
 That shuts the rose."

'Soft force' is also appropriate for the 'grave' kind of sentiments, and 'loud force' for the 'joyous' and 'noble,' and 'very loud force' for the 'impassioned' ; but since *other* elements of the voice, such as '*time*,' '*slides*,' '*quality*,' &c., have more *characteristic prominence* than '*force*' in the finished expression of these classes, we shall be more likely to secure *naturalness* in the end, if we call attention *first* to the MOST *characteristic* elements.

TIME.

'*Time*' has the same *general* and *relative* use as 'Force.'

PRINCIPLE FOR STANDARD TIME.

Determine the 'standard time' by the 'general spirit' of the piece.

If the general spirit is 'unemotional,' the standard time is naturally '*moderate*.'

If the general spirit is 'animated or joyous,' the standard time is '*fast*.'

If the general spirit is 'grave,' 'subdued or pathetic,' or 'noble,' the standard time is '*slow*.'

PRINCIPLE FOR RELATIVE OR EMPHATIC TIME.

Taking the 'standard time' for the *unemphatic* words, give *additional* time to the *emphatic* ideas, according to their *relative importance*.

EXPLANATION.

'*Emphatic time*' has *two* forms. 1. That of actual sound, or '*quantity*.' 2. That of rest, or '*pause*.'

When an emphatic idea is found in a word whose accented syllable is *long*, give *most* of the emphatic time in *long quantity*, with only a short pause after the word. When the syllable to be emphasized is *short*, give to it only so much quantity as *good taste* in *pronunciation* will allow, and the *residue* of the required time in a *pause after* the word; thus holding the attention of the mind on the idea for the *full time* demanded by the principle.

When *extraordinary* emphasis of time is required, *long pauses* must be *added* to *long quantity*.

Thus far 'time' harmonizes with 'force' in principle and practice. But 'time' is of additional value to us. It furnishes one of the primary requisites to all intelligible reading, viz. :—

APPROPRIATE PAUSES.

The first and great use of 'pauses' is to *separate the ideas* from each other, so as to preserve distinctly to the eye on the written page, and to the ear in reading, the *individuality* of each, together with its *relation* to those *before* and *after* it.

Second, pauses are necessary to give the reader frequent opportunities for inhaling.

The grammatical pauses only imperfectly answer these purposes. But the additional *elocutionary* pauses which the *spirit* and *sense* may demand, are anticipated by our "Principle for relative or emphatic time," which makes *pauses* a natural *part* of *expressive emphasis* in reading.

PRINCIPLE FOR STANDARD PAUSES.

Determine the 'standard pause' by the 'general spirit' of the piece.

If the general spirit is 'unemotional,' the standard pause is '*moderate.*'

If the general spirit is 'animated or joyous,' the standard pause is '*short.*'

If the general spirit is 'grave,' or 'subdued or pathetic,' the standard pause is '*long.*'

PRINCIPLE FOR RELATIVE PAUSES.

Give the 'standard pause' after each distinct, unemphatic idea, and give additional time to the pauses after the *emphatic* and *independent* ideas, according to their *relative* importance and independence.

EXPLANATION.

As the 'standard time' for the *movement* and *pauses* is usually the *same*, let one perpendicular line | be the mark for both. Let any additional number of lines indicate additional time, or *emphatic* '*quantity*' or '*pauses.*' Let the half line ' indicate a time *less* than the standard. This time is needed in reading properly all parenthetical clauses, which are, from their very

nature, *less* important even than the *unemphatic* parts of the principal sentences.

‘Unemotional’ examples for ‘moderate’ standard time.

1. “The young man, | it is often said, | has *genius* || enough, | if he would only *study*. || Now the truth is, | as I shall take the liberty to state it, | that the *genius* || WILL || *study* ; || it is that | in the mind | which *does* || study : | that is the very *nature* || of it. | I care not to say | that it will always use *books*. || All *study* || is not *reading*, || any more than all *reading* || is *study*. || ATTENTION || it is, — | though other qualities belong to this transcendent power, — | ATTENTION ||| it is, | that is the very SOUL ||| of *genius* ; || not the fixed *eye*, || not the poring over a *book*, || but the fixed THOUGHT.” |||

ANALYSIS.

The piece is ‘*unemotional*,’ and should be read, therefore, with ‘*moderate*’ ‘*standard time*’ for ‘*movement*’ and ‘*pauses*.’

“The young man” is unemphatic, and should be marked and read with the ‘*standard time*.’ The clause, “it is often said,” is really parenthetical : it forms no essential part of the sense or construction of the principal sentence. It is for that reason of less importance than the unemphatic words of the principal sentence. It should therefore be read with *less* than ‘*moderate*’ or ‘*standard time*.’ The idea in “genius” is emphatic, and should be read with enough more time (as well as force) than “young man” to express its greater relative importance. The accented syllable is *long* in “genius.” The emphatic time may be given, therefore, mostly in *quantity*, with a *short pause* after the word. “Enough” needs only the moderate pause after it, to separate it from the conditional idea, “if he would only study.” “Study” is as emphatic as “genius,” but the accented syllable is *short* ; hence, the emphatic time on this word must be given in *short quantity*, and a *longer pause* after it to fill out the time. “Now the truth

is," requires 'moderate' time, as it is unemphatic. "As I shall take the liberty to state it," requires *less* than moderate *time* and *force*, as it is of less importance, being parenthetical. "That the genius" is emphatic, and demands more than moderate time. "Will" is still more important, and demands *three* lines to mark its relative time in reading. "Study" is emphatic in the first degree, and needs only *two* lines to mark its time. — Thus analyze all the following ideas and selections; and mark, in reading them, the relative importance or emphasis of each, by the '*time*' as well as by the '*force*' of the voice. Further on in the piece above, we come to the great positive idea, "attention," which must be doubly emphasized; and as it is repeated for emphasis, it then demands *four* lines to mark its *superlative* importance.

There are few readers or speakers who make as good use of 'time' as of 'force.' Yet 'time' gives as expressive lights and shades as 'force,' and should be varied as much, according to the same principle. In reading 'grave,' 'subdued or pathetic,' and 'noble' sentiments, *time* is far *more prominent* than *force*, and is thus a nobler element of emphasis. Let the example be read many times, to fix in the reader's mind the *principle*, and the *habit* of applying it correctly.

2. "What polish is to the diamond, manner is to the individual. It heightens the value and the charm. The manner is, in some sense, the mirror of the mind. It pictures and represents the thoughts and emotions within. We cannot always be engaged in expressive action. But even when we are silent, even when we are not in action, there is something in our air and manner, which expresses what is elevated, or what is low; what is human and benignant, or what is coarse and harsh.

"The charm of manner consists in its simplicity, its grace, and its sincerity. How important the study of manner!"

This example demands 'slower' standard time than the one above, because the '*general spirit*' is *nobler*. The emphatic *quantity* and *pauses* are proportionately longer.

3. "Such | was *Grace Darling*, || — one of the HEROINES ||| of *humanity*, — || whose name | is destined to *live* || as long as the *sympathies* || and *affections* || of HUMANITY ||| *endure*. || Such calm | HEROISM ||| as *hers*, || — so *generously* || exerted for the good | of *others*, — || is one of the NOBLEST ||| attributes of the *soul* || of man. | It had no alloy of blind | *animal* || passion, | like the bravery of the *soldier* || on the field of *battle*, || but it was *spiritual*, || CELESTIAL, ||| and we may reverently add, | GODLIKE." |||

Examples of the 'animated or joyous' kind, for 'fast' standard time, and 'short' standard pauses.

"THE VOICE OF SPRING.

1. "I come ! || I come ! ||| ye have called me | long ! ||
I come | o'er the mountains || with light | and song ! ||
Ye may trace | my step | o'er the wakening | earth, ||
By the winds || which tell | of the violet's || birth, |
By the primrose stars || in the shadowy grass, ||
By the green leaves || opening || as I pass. ||

"From the streams and founts I have loosed the chain,
They are sweeping on to the silvery main,
They are flashing down from the mountain brows,
They are flinging spray o'er the forest boughs,
They are bursting fresh from their sparry caves ;
And the earth resounds with the joy of waves !"

2. "Then Fancy || her magical | pinions | spread wide, ||
And bade the young dreamer | in ecstasy || rise ; ||
Now, far, | far behind him || the green waters || glide, |
And the cot | of his forefathers || blesses || his eyes. |

“The jessamine || clammers | in flower | o’er the thatch, |
 And the swallow || sings sweet || from her nest | in the
 wall ; |
 All trembling | with transport, || he raises the latch, |
 And the voices | of loved ones || reply to his call.” ||

3. “Every one is doubtful what course to take, — every one || but Cæsar ! || He || causes the banner || to be erected, || the charge || to be sounded, | the soldiers at a distance | to be recalled, — || all in a moment. | He runs | from place to place ; || his whole frame || is in action ; || his words, || his looks, || his motions, || his gestures, || exhort his men | to remember | their former valor. || He draws them up, | and causes the signal to be given, — | all in a moment. | He seizes a buckler | from one of the private men, — | puts himself || at the head | of his broken troops, — || darts into the thick || of the battle, — || rescues || his legions, || and overthrows || the enemy !” ||

‘ Grave ’ examples for ‘ slow ’ standard time.

1. “But where, || thought I, | is the crew ? || Their struggle | has long been over ; — || they have gone down | amidst the roar of the tempest ; — || their bones lie whitening | in the caverns of the deep. || Silence — ||| oblivion — ||| like the waves, || have closed over them ; || and no one can tell || the story of their end. |||

“What sighs || have been wafted after that ship ! || What prayers || offered up | at the deserted fireside of home ! || How often | has the mistress, || the wife, || and the mother || pored over the daily news, || to catch some casual intelligence | of this rover of the deep ! || How has expectation || darkened | into anxiety, — || anxiety | into dread, — ||| and dread || into despair ! ||| Alas ! || not one | memento | shall ever return | for love || to cherish. || All that shall ever be known, | is, | that she sailed from her port, || and was never || heard of || more.” |||

‘*Grave*’ example for very ‘*slow time*’ and very ‘*long pauses*.’

2. “It must|| be so. || Plato, || thou reasonest well ! ||
 Else | whence | this pleasing hope, || this fond desire, ||
 This longing ||| after immortality ? ||||
 Or whence | this secret dread ||| and inward horror |||
 Of falling into nought ? |||| Why | shrinks the soul |
 Back | on herself, || and startles || at destruction ? ||||
 ’T is the Divinity ||| that stirs | within us : ||
 ’T is Heaven || itself ||| that points out an hereafter, || .
 And intimates | Eternity ||| to man. ||
 Eternity ! — |||| thou pleasing, — || dreadful thought !” ||||

‘*Pathetic*’ example for ‘*slow*’ standard time.

3. “Alas!|| my noble boy ! ||| that thou | shouldst die ! |||
 Thou, || who wert made | so beautifully fair ! |||
 That death || should settle | in thy glorious eye, |||
 And leave his || stillness ||| in thy clustering hair ! |||
 How could he || mark thee ||| for the silent tomb, |||
 My proud | boy, || Absalom !” ||||

SLIDES.

In perfectly natural speech, the voice rises or falls on each unemphatic syllable through the interval of *one tone only*, but on the accented syllable of an *emphatic* word it *rises* or *falls* MORE THAN ONE TONE.

This last is called the *inflection* or ‘*slide*’ of the voice. The ‘slides’ are thus a *part* of *emphasis*, and as they give the *right direction* and *limit* to ‘force’ and ‘time,’ they are the *crowning* part of perfect emphasis.

When contrasted ideas, of equal importance, are coupled, nothing but the *contrasted slides* can give the proper *distinctive* emphasis. The slides also furnish to elocution its most ample and varied lights and shades of *emotional* expression.

These slides are ‘rising,’ marked thus (‘); or ‘falling,’ marked thus (‘); or both of these blended, in the ‘rising’

circumflex, and the 'falling' *circumflex*, marked respectively thus (v) and thus (Λ).

The 'rising' and 'falling' slides separate the great mass of ideas into *two distinct classes*; the *first* comprising all the subordinate, or incomplete, or, as we prefer to name them, the *negative* ideas; the *second* comprising all the principal, or complete, or, as we shall call them, the *positive* ideas.

The most *important* parts of what is spoken or written are those which affirm something *positively*, such as the *facts* and *truths asserted*, the *principles*, *sentiments*, and *actions enjoined*, with the *illustrations*, and *reasons*, and *appeals* which enforce them.

All these may properly be grouped into *one class*, because they *all* should have the *same kind* of slide in reading.

This class we call 'POSITIVE ideas.'

So all the other ideas which do *not* affirm or enjoin anything *positively*, which are *circumstantial* and *incomplete*, or in *open contrast* with the positive, all these ideas may be properly grouped into another *single class*, because they *all* should have the *same kind* of slide.

This class we call 'NEGATIVE ideas.'

Grant to the words 'positive' and 'negative' the *comprehensive* meaning here given to them, and let the distinction between the two classes be clearly made in the preparatory analysis, and it will be vastly easier to understand and teach this most complicated and difficult part of elocution, *the right use of the rising and falling slides*.

For, then, the *one simple principle* which follows will take the place, and preclude the use of, all the usual perplexing rules, with their many suicidal exceptions.

PRINCIPLES FOR RISING OR FALLING SLIDES.

POSITIVE ideas should have the '*falling*' slide; NEGATIVE ideas should have the '*rising*' slide.

Examples for the rising and falling slides.

"The war must go on. We must fight it through. And if the war must go on, why put off longer the declaration of

independence? That measure will strengthen us. It will give us character abroad.

“The cause will raise up armies; the cause will create navies. The people, the people, if we are true to them, will carry us, and will carry themselves, gloriously through this struggle. Sir, the declaration will inspire the people with increased courage. Instead of a long and bloody war for restoration of privileges, for redress of grievances, for chartered immunities, held under a British king, set before them the glorious object of entire independence, and it will breathe into them anew the breath of life.

“Through the thick gloom of the present, I see the brightness of the future, as the sun in heaven. We shall make this a glorious, an immortal day. When we are in our graves, our children will honor it. They will celebrate it with thanksgiving, with festivity, with bonfires, and illuminations. On its annual return, they will shed tears, copious, gushing tears, not of subjection and slavery, not of agony and distress, but of exultation, of gratitude, and of joy.”

QUESTIONS.

Questions, like other ideas, are *negative*, or *positive*, or compound, having *one* negative and *one* positive idea.

DIRECT QUESTIONS.

The *direct question* for *information* affirms *nothing*. Hence it is read with the *rising* slide, not because it may be answered by yes or no, but because it is in its nature *negative*.

The *answer* is *positive*, and, for that reason, is read with the *falling* slide.

“Do you see that beautiful star?” “Yes.”

“Isn’t it splendid?”

The speaker is *positive*, in the last question, that his friend will agree with him. This, and *all such*, must be read, therefore, with the *falling* slide.

“ I said an èlder soldier, not a bétter.
Did I say better ? ”

“ He hath brought many captives home to Rome,
Whose ransoms did the gèneral coffers fill ;
Did this in Cæsar seem ambitious ? ”

“ You all did seè, that on the Lúpercal,
I thrice presented him a kingly crown ;
Which he did thrice refùse. Was this ambition ? ”

“ Tell me, ye who tread the sods of yon sacred height, is Wárrén deád ? Can you not stíll see him, not pále and próstrate, the blood of his gallant héart pouring out of his ghastly wóund, but moving respléndent over the field of hònor, with the ròse of heàven upon his cheèk, and the fire of liberty in his eyè ? ”

“ But whèn shall we be strònger ? Will it be the next weèk, or the next yéar ? ”

This reading, with the *falling* slide on “ *year*,” changes the sense, as it makes *one* idea *positive*, and the answer must be “ *next week*,” or “ *next year*.” But *both* ideas are *negative* in Henry’s speech ; both must have the *rising* slide, then, according to the principle.

“ Will it be the next weèk, or the next yéar ? Will it be when we are totally disármèd, and when a British guárd shall be stationèd in every hóuse ? ”

“ Is this a time to be gloómy and sád,
When our mother Náture láughs around ;
When even the deep blue heávens look glád,
And gládnness breathes from the blóssoming ground ? ”

“ ‘ Will you ríde, in the cárríage, or on hórseback ? ’ ‘ I prefer to wálk. ’ ”

“ ‘ Will you read to us, a piece of *prose*, or *poetry* ? ’ ‘ Allow me to sing instead. ’ ”

“ Will you study *music*, or *French* ? ”

All the ideas are *negative* in the last questions. Change the sense, and make *one* idea *positive* in each question, and we have *one falling* slide in each.

“ Will you ride in the *carriage*, or on *horseback* ? ”

“ Will you read to us a piece of *prose*, or *poetry* ? ”

“ Will you study *music*, or *French* ? ”

INDIRECT QUESTIONS.

“ When are you going to *Europe* ? ”

The prominent idea in this is not the real interrogative, the idea of *time* in “ when,” but the *positive* idea, “ *You are going to Europe.* ” Hence this, and *all such* questions must be read with the *falling* slide.

But if the *interrogative* is made the prominent and emphatic idea (as when, the answer not being heard, the question is repeated), the *rising* slide must be given.

“ *Whén* are you going to *Europe* ? ”

“ Why is the *Fòrum* *cròwded* ? ”

What means this stir in *Rome* ? ”

ADDRESS.

The *address* also is positive or negative. It is negative, and read with the *rising* slide or *suspension* of the voice, when it is only *formal* and *unemphatic* ; as, “ *Friènds*, I come not here to talk.”

When *emphatic* it is *positive* and demands the *falling* slide, as in the respectful opening address to any deliberative body or public assembly. “ *Mr. Prèsident*,” “ *Ladies and Gèntlemen.* ”

POSITIVE ADDRESS AND QUESTIONS.

“Tell me, man of military science, in how many months were the Pilgrims all swept off by the thirty savage tribes, enumerated within the early limits of New England? Tell me, politician, how long did this shadow of a colony, on which your conventions and treaties had not smiled, languish on the distant coast? Student of history, compare for me the baffled projects, the abandoned adventures of other times, and find a parallel of this.”

“Was it the winter’s storm beating upon the houseless heads of women and children; was it hard labor and spare meals; — was it disease, — was it the tomahawk, — was it the deep malady of a blighted hope, a ruined enterprise, and a broken heart, aching in its last moments at the recollection of the loved, and left beyond the sea; was it some or all of these united that hurried this forsaken company to their melancholy fate?”

These questions must be read with the ‘*falling*’ slide, to give the idea positively that each *one* of the enumerated causes was *sufficient* to produce the supposed result. The *surprise* is thus made all the *greater* in the next sentence, which must be read as an *earnest negative* with the *long ‘rising’* slide.

“And is it possible that neither of these causes, that not all combined, were able to blast this bud of hope? Is it possible that from the beginning so feeble, so frail, so worthy not so much of admiration as of pity, there has gone forth a progress so steady, a growth so wonderful, an expansion so ample, a reality so important, a promise yet to be fulfilled, so glorious!”

When *surprise* thus deepens into *astonishment*, as it frequently does in its climax, the *interrogative* form should be changed to the *exclamatory*, which demands the *falling* slide.

“Partakers in every peril, in the glory shall we not be permitted to participate? And shall we be told as a requital that we are estranged from the noble country for whose salvation our life-blood was poured out!”

CONTRASTED SLIDES.

When ideas are contrasted in couples, the rising and falling slides must be contrasted in reading them. Contrasted slides may also sometimes be used for greater *variety* or *melody*.

EXAMPLE.

1. “Sink or swim, live or die, survive or perish, I give my hand and heart to this vote.”

“But, whatever may be our fate, be assured, be assured that this declaration will stand. It may cost treasure, and it may cost blood; but it will stand, and it will richly compensate for both.”

“Suppose that you see, at once, all the hours of the day and all the seasons of the year, a morning of spring, and a morning of autumn, a night brilliant with stars, and a night obscure with clouds;—you will then have a more just notion of the spectacle of the universe. Is it not wondrous, that while you are admiring the sun plunging beneath the vault of the west, another observer is beholding him as he quits the region of the east,—in the same instant reposing, weary, from the dust of the evening, and awaking fresh and youthful, in the dews of morn!”

CIRCUMFLEX SLIDES.

Straight means *right*, crooked means *wrong*: hence *right* ideas demand the *right* or *straight* slides, while *wrong* or *crooked* ideas demand the *crooked* or ‘*circumflex* slides.’

PRINCIPLE.

All *sincere* and *earnest*, or, in other words, all *upright* and *downright* ideas demand the *straight*, or upright and downright slides.

All ideas which are *not* sincere or earnest, but are used in jest, or irony, in ridicule, sarcasm, or mockery, in insinuation or double meaning, demand the *crooked* or '*circumflex slides*.'

The *last* part of the circumflex is usually the *longer*, and always the more *characteristic* part. Hence when the *last* part of this double slide *rises* it is called the '*rising circumflex*'; when the *last* part *falls*, it is called the '*falling circumflex*.'

The '*rising circumflex*' should be given to the *negative*, the '*falling circumflex*' to the *positive* ideas of jest, irony, &c. When these ideas are *coupled* in *contrast*, the circumflex *slides* must be in contrast also to express them.

Example of jest.

MARULLUS. Yòu, sir; what trade are yòu?

2D CITIZEN. Truly, sir, in respect of a fīne workman, I am but, as you would say, a cōbbler.

MAR. But what tràde art thou? Answer me dirèctly.

2D CIT. A trade, sir, that, I hope, I may use with a safe cōscience; which is, indeed, sir, a mēnder of bad sōles.

MAR. What tràde, thou knàve? thou naughty knave, what tràde?

2D CIT. Nay, I beseech you, sir, be not òut with me: yet, if you bê out, sir, I can mēnd you.

MAR. What mean'st thou by thàt? Ménd me, thou saucy fellow?

2D CIT. Why, sir, cōbble you.

FLAVIUS. Thou art a cōbbler, árt thou?

2D CIT. Truly, sir, áll that I live by is with the áwl.

FLAV. But wherefore art not in thy shòp to-day? Why dost thou lead these men about the streèts?

2D CIT. Truly, sir, to wear outh their shòes, to get myself into more wòrk. But, indeed, sir, we make holiday, to see Cæ'sar, and to rejoice in his triumph.

In the *last sentence*, the citizen drops his *jesting*, and speaks in *earnest*; and therefore with the *straight* slides.

Examples of sarcasm and irony.

2. "Now, sir, what was the conduct of your own allies to Poland? Is there a single atrocity of the French in Italy, in Switzerland, in Egypt if you please, more unprincipled and inhuman than that of Russia, Austria, and Prussia, in Poland?

"O, but you 'regretted the partition of Poland!' Yès, regretted!—you regretted the violence, and that is àll you did."

3. "They bôast they come but to imprôve our state, enlârgè our thoughts, and frêe us from the yoke of êrror! Yès, thëy will give enlightened frêedom to oûr minds, who are themsêlves the slâves of passion, avarice, and pride! They offer us protêction! yês, sùch protection as vùltures give to lambs—covering and devouring them! Tell your invaders we seek nò change—and least of all sùch change as thëy would bring us!"

4. "Good Lord! when one man dies who wears a crown,
How the earth trembles,—how the nations gape,
Amazed and awed!—but when that one man's victims,
Poor worms, unclothed in purple, daily die
In the grim cell, or on the groaning gibbet,
Or on the civil field, ye pitying souls
Drop not one tear from your indifferent eyes!"

5. CASSIUS. Urge me no more! I shall forget myself;
Have mind upon your health; tempt me no further.

BRUTUS. Away, slight man !

CAS. Is't possible ?

BRU. Hear me, for I will speak.

Must I give way and room to your rash choler ?

Shall I be frightened when a madman stares ?

CAS. O ye gods ! ye gods ! Must I endure all this ?

BRU. All this ? Ay, more. Fret till your proud heart break ;
Go show your slaves how choleric you are,
And make your bondmen tremble ! Must I budge ?
Must I observe you ? Must I stand and crouch
Under your testy humor ?
You shall digest the venom of your spleen,
Though it do split you ; for, from this day forth,
I'll use you for my mirth, — yea, for my laughter,
When you are waspish.

CAS. Is it come to this !

BRU. You say you are a better soldier :
Let it appear so ; make your vaunting true,
And it shall please me well. For mine own part,
I shall be glad to learn of nobler men.

LENGTH OF SLIDES.

The *length of the slides* depends on the 'general spirit' or 'kind' of what is read.

PRINCIPLE.

If the general spirit is 'unemotional,' the slides are '*moderate*.'

If the general spirit is 'bold,' 'joyous,' or 'noble,' the slides are '*long*.'

If the general spirit is 'subdued or pathetic' or 'grave,' the slides are '*short*.'

Examples for the 'moderate' slide, or in the definite language of music, the "Third."

"Can I speak with you a móment?" "Cèrtainly."

"The ancient Spàrtans were not less remarkable for their bràvery in the field of báttle, than for brevity and wit in their ànswers. We have a memorable instance of their national spírit, in the reply of the old wàrrior who was told that the arrows of the Persian host flew so thick as to darken the sùn. 'So much the bètter,' was his answer; 'we shall enjoy the advantage of fighting in the shàde.'"

Examples for the 'long' slide, or the "Fifth."

"What but liberty
Through the famed course of thirteen hundred yèars,
Aloof hath held invàsion from your hills,
And sàntified their nàme? And will ye, will ye
Shrínk from the hopes of the expecting wórld,
Bid your high hónors stóop to foreign ínsult,
And in one hóur give up to ínfamy
The harvest of a thousand yéars of glóry?
Dìe — àll first? Yès, die by piècemeal!
Leave not a lìmb o'er which a Dàne can trìumph!"

"True courage but from opposition gròws,
And what are fifty, what a thousànd slàves,
Matched to the virtue of a sìngle arm
That strikes for lìberty? that strikes to save
His fièlds from fire, his ínfants from the swòrd,
And his large hònors from eternal ìnfamy?"

"Ye men of Sweden, wherefore are ye come?
See ye not yonder, how the locusts swarm,
To drink the fountains of your honor up,
And leave your hills a desert? Wretched men!
Why came ye forth? Is this a time for sport?"

Or are ye met with song and jovial feast,
 To welcome your new guests, your Danish visitants?
 To stretch your supple necks beneath their feet
 And fawning lick the dust? Go, go, my countrymen,
 Each to your several mansions, trim them out,
 Cull all the tedious earnings of your toil,
 To purchase bondage. — O, Swedes! Swedes!
 Heavens! are ye men and will ye suffer this? —
 There was a time, my friends, a glorious time!
 When, had a single man of your forefathers
 Upon the frontier met a host in arms,
 His courage scarce had turned; himself had stood,
 Alone had stood, the bulwark of his country.”

Example for the ‘short’ slide, or the “Minor Third.”

“Dear, gentle, patient, noble Nell was dead. Her little bird, — a poor, slight thing the pressure of a finger would have crushed, — was stirring nimbly in its cage, and the strong heart of its child-mistress was mute and motionless forever!

“Sorrow was dead, indeed, in her; but peace and perfect happiness were born, — imaged — in her tranquil beauty and profound repose.

“Waking, she never wandered in her mind but once, and that was at beautiful music, which, she said, was in the air! God knows. It may have been.

“Opening her eyes at last from a very quiet sleep, she begged that they would kiss her once again. That done, she turned to the old man, with a lovely smile upon her face, — such, they said, as they had never seen, and never could forget, — and clung, with both her arms, about his neck. She had never murmured or complained; but with a quiet mind, and manner quite unaltered, — save that she every day became more earnest and more grateful to them, — faded like the light upon the summer’s evening.”

PITCH.

1. The '*standard pitch*' or '*key-note*.' 2. The '*relative pitch*' or '*melody*.'

The *middle* pitch is the *natural key-note* for 'unemotional,' 'bold,' and 'noble' pieces. A *higher* pitch is the *natural key-note* for 'animated and joyous,' 'subdued or pathetic,' and 'impassioned' pieces. A *lower* pitch is required for 'grave' pieces.

The middle or conversational pitch must be used for *all* 'kinds' when pupils have not the requisite compass or cultivation of voice to read *naturally* on a *higher* or a *lower* 'key.'

But appropriate variety of pitch on the successive words and syllables is one of the most essential and beautiful parts of good reading. In perfect elocution, it adds to the eloquence of *expressive emphasis* the *musical* charm of '*natural melody*.'

NATURAL MELODY

Is produced in part by that agreeable modulation of *all* the elements of expression, which the varied sense and feeling demand, yet it chiefly depends on a pleasing *variation* of the *radical* or *opening pitch*, on successive syllables.

PRINCIPLE.

1. Not more than *two* or *three* consecutive syllables should be given on the *same tone* of the musical scale.

2. Natural melody demands that this frequent change of pitch on the unemphatic syllables shall be only *one tone* at a time.

The unemphatic syllables form a kind of *flexible ladder* connecting the emphatic ideas, up and down which we must glide *tone by tone*, so as to be in the *right place* to give the *longer slides* on the emphatic words without an unmelodious break in the natural current of the voice, which should flow on smoothly through all changes (unless there is an *abrupt break* in the *ideas*), just as a *good road* runs on over ever-varying hills and vales without once losing its *smooth continuity*.

Melody demands that the pitch on *consecutive emphatic words* also be agreeably varied. Our limited space will not allow us to mark the many possible permutations of *pitch*, which may constitute natural melody. We will only repeat the important general directions. *Avoid monotony*, by giving at most only *two or three consecutive syllables*, on the *same tone*.

Avoid making *unnatural* changes of pitch, of *more than one* tone at a time.

Glide up the scale on the *negative* ideas, so that you will have *room above the key-note*, to *slide down easily* on the *positive* ideas.

COMPASS.

The *compass* of voice which should be used also depends on the 'spirit' of the piece.

The most 'joyous' and most 'impassioned' demand the widest range of pitch, and the greatest natural variety.

The 'unemotional' demands only moderate compass. The 'grave' demands still *less* variety and compass. And when the 'grave' deepens into *supernatural awe* or *horror*, by the same analogy, we may infer that *natural variety* or melody gives place to an *unnatural sameness* of utterance, with just that *little* variety of *all* the vocal elements which is necessary to express the sense at all.

Example for 'middle pitch' and 'moderate compass.'

"It is these which I love and venerate in England. I should feel ashamed of an enthusiasm for Italy and Greece, did I not also feel it for a land like this. In an American, it would seem to me degenerate and ungrateful, to hang with passion upon the traces of Homer and Virgil, and follow without emotion the nearer and plainer footsteps of Shakespeare and Milton."

'Joyous' example for 'higher pitch' and 'wider compass.'

"There was a sound of revelry by night,
And Belgium's capital had gathered then

Her beauty and her chivalry ; and bright
 The lamps shone o'er fair women and brave men.
 A thousand hearts beat happily, and when
 Music arose with its voluptuous swéll,
 Soft eyes looked love to eyes which spake again,
 And all went merry as a marriage-bell."

' Grave' example for 'lower pitch' and less than 'moderate compass.'

"And, — when I am forgotten, as I shall be,
 And sleep in dull cold marble, where no mention
 Of me more must be heard of, — say I taught thee ;
 Say, Wolsey, that once trod the ways of glory,
 And sounded all the depths and shoals of honor,
 Found thee a way, out of his wreck, to rise in,
 A sure and safe one, though thy master missed it.
 Mark but my fall, and *that* that ruined me.
 Cromwell, I charge thee, fling away ambition :
 By that sin fell the angels ; how can man then,
 The image of his Maker, hope to win by 't ?
 Let all the ends thou aim'st at be thy country's,
 Thy God's, and truth's : then, if thou fall'st, O Cromwell !
 Thou fall'st a blessed martyr !"

VOLUME.

' *Full volume* ' is the most essential element in the truthful expression of ' *noble* ' sentiment.

1. "MÌND is the NÒBLEST part of man ; and of *mínd*, VÌRTUE is the NOBLEST *distinction*. HONEST MÀN, in the ear of *Wisdom*, is a *grànder* name, is a more *high-sounding* title, than *peer* of the *réalm*, or *prince* of the *blóod*. According to the eternal rules of *celéstial* precedency, in the *immortal heraldry* of *Náture* and of *Héaven*, VÌRTUE takes place of *all* things. It is the *nobility* of ÀNGELS ! It is the MAJESTY of GOD !"

In addition to 'full volume,' 'noble' pieces demand slow time, or long quantity and pauses, long slides, and loud but smooth-swelling force on the emphatic words. *Full volume* distinguishes *manly* sentiments from the *thin* or *fine* tone of *child-like* emotions.

2. "But strew his ashes to the wind,
Whose sword or voice has served mankind.
And is he dead whose glorious mind
Lifts thine on high?
To live in hearts we leave behind,
Is not to die.

"Is 't death to fall for Freedom's right?
He's dead alone that lacks her light!
And Murder sullies in Heaven's sight
The sword he draws : —
What can alone ennoble fight?
A noble cause!"

STRESS.

Stress is not the *degree* but the *kind* of emphatic force we use. The *same degree* of loudness may be given to a syllable *abruptly* and *suddenly*, as in sharp command, or *smoothly* and *gradually*, as in the noble examples given above. This *sudden* and *harsh* kind of force we will call '*abrupt stress*'; the other, '*smooth stress*.'

PRINCIPLE.

'*Abrupt stress*' should be given to all *abrupt* or *harsh* ideas, and pleasant or '*smooth stress*' to all *good* or *pleasant* ideas.

Mere command is abrupt; indignation, anger, defiance, revenge, &c., are all *abrupt* in their very nature; and, therefore, must be read with the '*abrupt stress*.'

ABRUPT STRESS.

1. *Impatient command.*

“*Hènce ! hòme, you ìdle creatures, get you hòme.
 You blòcks, you stònes, you WÒRSE than sènsèless things !
 Be gòne !
 Run to your hoùses, fall upon your knèes,
 Prày to the gods to intermìt the PLAGUE
 That needs mùst light on this ingràtitude.*”

The force must be thrown with an abrupt *jerk* on the emphatic syllables.

2. *Anger. (Loud as well as ‘abrupt’ force and ‘long slides.’)*

“CASSIUS. That you have wronged me doth appear in this ;
 You have condemned and noted Lucius Pella,
 For taking bribes here of the Sardians ;
 Wherein, my letter, praying on his side,
 Because I knew the man, was slighted off.

BRUTUS. You wronged yourself to write in such a case.

CAS. In such a time as this it is not meet
 That every nice offense should bear its comment.

BRU. Let me tell you, Cassius, you yourself
 Are much condemned to have an itching palm ;
 To sell and mart your offices for gold
 To undeservers.

CAS. I an itching palm ?
 You know that you are Brutus that speak this,
 Or, by the gods, this speech were else your last.

BRU. The name of Cassius honors this corruption,
 And chastisement does therefore hide his head.

CAS. Chastisement ?

BRU. Remember March, the ides of March remember.
 Did not great Julius bleed for justice’ sake ?

What villain touched his body, that did stab,
 And not for justice? What! shall one of us,
 That struck the foremost man of all this world,
 But for supporting robbers, — shall we now
 Contaminate our fingers with base bribes,
 And sell the mighty space of our large honors,
 For so much trash as may be grasped thus?
 I had rather be a dog, and bay the moon,
 Than such a Roman.”

3. *Defiance.* (Very ‘abrupt’ and ‘loud,’ with ‘long slides.’)

“I have returned, *nôt* as the right honorable member has said, to raise another *stórm*, — I have returned to *protect* that *constitution*, of which I was the párent and the fóunder, from the *assassinàtion* of *such* men as the honorable *gèntleman* and his unworthy *assòciates*. They are *corrùpt* — they are SEDITIOUS — and they, at this very *mòment*, are in a CONSPIRACY against their *coùntry*! Here I stand for *impeachment* or *tríal*! I *dàre* accusation! I *DEFY* the honorable *gèntleman*! I *defy* the GÒVERNMENT! I *defy* their whole PHALANX! Let them come *fòrth*! I tell the ministers I will neither give *thém* quarter, nor *tàke* it!”

4. *Indignation.*

“Who is the man, that, in addition to the disgraces and mischiefs of the war, has dared to authorize and associate to our arms the tomahawk and scalping-knife of the savage? — to call into civilized alliance the wild and inhuman inhabitant of the woods? — to delegate to the merciless Indian the defense of disputed rights, and to wage the horrors of his barbarous war against our brethren? My lords, we are called upon as members of this house, as men, as Christian men, to protest against such horrible barbarity.”

SMOOTH STRESS.

All pleasant and good ideas demand '*smooth stress*' or force, free from all *abruptness*.

In 'joyous' pieces, when the *time* is *fast*, the stress must be given with a *lively*, SPRINGING *swell* of the voice, which throws the *force* smoothly on the middle of the sound. Hence it is called the '*median*' stress.

'Animated and joyous' examples for smooth stress.

1. ——— "His cares flew away,
And visions of happiness danced o'er his mind.

"He dreamed of his home, of his dear native bowers,
And pleasures that waited on life's merry morn ;
While memory each scene gayly covered with flowers,
And restored every rose, but secreted its thorn."

In the following example of '*noble*,' *manly* joy, the happy median stress swells with the same smooth, springing force as above, but with more fullness and longer *quantity* and *pauses*.

2. "Fellow Citizens, — I congratulate you, — I give you joy, on the return of this anniversary. I see, before and around me, a mass of faces, glowing with cheerfulness and patriotic pride. This anniversary animates and gladdens and unites all American hearts. Every man's heart swells within him, — every man's port and bearing becomes somewhat more proud and lofty, as he remembers that seventy-five years have rolled away, and that the great inheritance of liberty is still his ; his, undiminished and unimpaired ; his, in all its original glory ; his to enjoy, his to protect, and his to transmit to future generations."

'Subdued' example for gentle but happy median or smooth stress.

"At last, Malibran came ; and the child sat with his glance riveted upon her glorious face. Could he believe that the grand

lady, all blazing with jewels, and whom everybody seemed to worship, would really sing his little song? Breathless he waited; — the band, the whole band, struck up a little plaintive melody. He knew it, and clapped his hands for joy.

“And oh! how she sung it! It was so simple, so mournful, so soul-subduing; — many a bright eye dimmed with tears; and nought could be heard but the touching words of that little song, — oh! so touching!

“Little Pierre walked home as if he were moving on the air. What cared he for money now? The greatest singer in all Europe had sung his little song, and thousands had wept at his grief.

“Thus she, who was the idol of England’s nobility, went about doing good. And in her early, happy death, when the grave-damps gathered over her brow, and her eyes grew dim, he who stood by her bed, his bright face clothed in the mourning of sighs and tears, and smoothed her pillow, and lightened her last moments by his undying affection, was the little Pierre of former days, — now rich, accomplished, and the most talented composer of his day.”

‘Noble’ example for prolonged, full-swelling median or smooth stress.

“We must forget all feelings save the one;
 We must behold no object save our country; —
 And only look on death as beautiful,
 So that the sacrifice ascend to Heaven,
 And draw down freedom on her evermore.
 ‘But if we fail?’ They never fail, who die
 In a great cause! The block may soak their gore;
 Their heads may sodden in the sun; their limbs
 Be strung to city gates and castle walls; —
 But still their spirit walks abroad. Though years

PRINCIPLE.

'*Pure quality*' should be used to express all *good* and *agreeable* ideas.

'*Impure quality*,' or *aspirated*, should be used to express all *bad* or *disagreeable* ideas.

Examples of 'impure quality.'

Painful earnestness or anxiety demands this '*aspirated quality*' with '*abrupt stress*.'

1. "Take care! your very life is endangered!"
2. "Oh! 'twas a fearsome sight! Ah me!
A deed to shudder at, — not to see."
3. "While thronged the citizens with terror dumb,
Or whispering with white lips, 'The foe! they come, they come!'"
4. "He springs from his hammock, he flies to the deck, —
Amazement confronts him with images dire, —
Wild winds and mad waves drive the vessel a wreck:
The masts fly in splinters, the shrouds are on fire!
"Like mountains the billows tremendously swell:
In vain the lost wretch calls on mercy to save;
Unseen hands of spirits are ringing his knell,
And the death-angel flaps his broad wing o'er the wave."

Extreme aspiration should mark the *fear* and *horror* in the following words of Macbeth.

5. "I'll go no more:
I am afraid to think what I have done;
Look on't again I dare not."

Strong aspiration and 'abrupt stress.'

6. "I am astonished, shocked, to hear such principles confessed, — to hear them avowed in this house, or in this country; — principles equally unconstitutional, inhuman, and unchristian!"

‘*Bold*’ and ‘*impassioned*’ examples for very ‘*abrupt stress*’ and ‘*aspirated quality*’ on the emphatic words.

7. “It was the act of a coward, who raises his arm to strike, but has not the courage to give the blow! I will not call him villain, because it would be unparliamentary, and he is a privy councilor. I will not call him fool, because he happens to be chancellor of the exchequer. But I say he is one who has abused the privilege of parliament and freedom of debate, to the uttering of language which, if spoken out of the house, I should answer only with a blow! I care not how high his situation, how low his character, or how contemptible his speech; whether a privy councilor or a parasite, my answer would be a blow!”

8. “The wretch, who, after having seen the consequences of a thousand errors, continues still to blunder, and whose age has only added obstinacy to stupidity, is surely the object of either abhorrence or contempt, and deserves not that his gray hairs should secure him from insult.”

9. “If ye are beasts, then stand here like fat oxen waiting for the butcher’s knife.”

This quality of voice demands that the *aspirates* and the *less resonant consonants* be made very *prominent* in the enunciation, while the purer vowels and the liquid, pleasant consonants reserve their prominence till *pure* tone is required.

All examples of ‘*aspirated quality*’ require abrupt stress.

‘*Contemptuous and ironical*’ example.

10. “But base ignoble slaves, — slaves to a horde
Of petty tyrants, feudal despots, lords
Rich in some dozen paltry villages, —
Strong in some hundred spearmen, — only great
In that strange spell — a name.”

Examples of ‘pure quality.’

1. “That which befits us, imbosomed in beauty and wonder

as we are, is cheerfulness and courage, and the endeavor to realize our aspirations."

Example of 'pure tone,' with lively median stress.

2. "It is now sixteen or seventeen years since I saw the Queen of France, then the Dauphiness, at Versailles, and surely never lighted on this orb, which she hardly seemed to touch, a more delightful vision.

"I saw her just above the horizon, decorating and cheering the elevated sphere she just began to move in, glittering like the morning-star, full of life, and splendor, and joy."

• '*Lower pitch*' and '*slower time.*' '*Long quantity,*' and *prolonged median stress.*

3. "O! what a revolution! and what a heart must I have to contemplate without emotion that elevation and that fall! Little did I dream that I should have lived to see such disasters fallen upon her, in a nation of gallant men, in a nation of men of honor, and of cavaliers! I thought ten thousand swords must have leaped from their scabbards, to avenge even a look that threatened her with insult.

"But the age of chivalry is gone, and the glory of Europe is extinguished forever."

The following selection from Shelley's "To a Skylark," is full of rapturous beauty, and requires the '*purest tone*' and the smoothest and happiest '*median stress,*' prolonged with swelling fullness on the emphatic words: —

4. "Hail to thee, blithe spirit, —

Bird thou never wert, —

That from heaven, or near it,

Pourest thy full heart

In profuse strains of unpremeditated art.

"Higher still and higher

From the earth thou springest ;

Like a cloud of fire,

The blue deep thou wingest,
And singing still dost soar, and soaring ever singest.

“ In the golden lightning
Of the sunken sun,
O'er which clouds are brightening,
Thou dost float and run,
Like an unbodied joy whose race is just begun.

“ All the earth and air
With thy voice is loud,
As, when night is bare,
From one lonely cloud
The moon rains out her beams, and heaven is overflowed.

“ What thou art, we know not ;
What is most like thee ?
From rainbow clouds there flow not
Drops so bright to see,
As from thy presence showers a rain of melody.

“ Better than all measures
Of delightful sound,
Better than all treasures
That in books are found,
Thy skill to poet were, thou scorner of the ground !

“ Teach me half the gladness
That thy brain must know,
Such harmonious madness
From my lips would flow,
The world should listen then, as I am listening now.”

‘ Noble ’ example for ‘ pure tone,’ to be given also with full ‘ median stress.’

“ We wish that this column, rising towards heaven among the pointed spires of so many temples dedicated to God, may contribute also to produce, in all minds, a pious feeling of de-

pendence and gratitude. We wish, finally, that the last object on the sight of him who leaves his native shore, and the first to gladden him who revisits it, may be something which shall remind him of the liberty and glory of his country. Let it rise till it meet the sun in his coming ; let the earliest light of morning gild it, and parting day linger and play upon its summit."

*'Subdued examples' for very soft force, 'short slides,' gentle
'median stress,' and the 'purest quality.'*

"I thought to pass away before, and yet alive I am ;
And in the fields all round I hear the bleating of the lamb.
How sadly, I remember, rose the morning of the year !
To die before the snowdrop came, and now the violet's here.
O, sweet is the new violet, that comes beneath the skies,
And sweeter is the young lamb's voice to me that cannot rise,
And sweet is all the land about, and all the flowers that blow,
And sweeter far is death than life to me that long to go.

"O look ! the sun begins to rise, the heavens are in a glow ;
He shines upon a hundred fields, and all of them I know.
O sweet and strange it seems to me, that ere this day is done,
The voice that now is speaking may be beyond the sun —
Forever and forever ; all in a blessed home —
And there to wait a little while till you and Effie come —
To lie within the light of God, as I lie upon your breast —
And the wicked cease from troubling and the weary are at
rest."

'Joyous' example for 'pure quality' and happy 'median stress.'

"And what is so rare as a day in June ?
Then, if ever, come perfect days ;
Then Heaven tries the earth if it be in tune,
And over it softly her warm ear lays :

Whether we look, or whether we listen,
 We hear life murmur, or see it glisten ;
 Every clod feels a stir of might,
 An instinct within it that reaches and towers,
 And, groping blindly above it for light,
 Climbs to a soul in grass and flowers ;
 The little bird sits at his door in the sun,
 Atitl like a blossom among the leaves,
 And lets his illumined being o'errun
 With the deluge of summer it receives."

A striking example of *both qualities* may be taken from the dialogue between "Old Shylock" and "Portia." The tones of Shylock's voice, to express his *spite* and *revenge*, must be marked by the most *abrupt* 'stress' and '*aspirated* or *impure quality*;' while the beautiful sentiments of Portia demand the '*smoothest stress*' and '*purest quality*.'

"PORTIA. Do you confess the bond ?

ANTONIO. I do.

POR. Then must the Jew be merciful.

SHYLOCK. On what compulsion must I ? Tell me that.

POR. The quality of mercy is not strained ;

It droppeth as the gentle rain from heaven

Upon the place beneath : it is twice blessed ;

It blesseth him that gives and him that takes :

'Tis mightiest in the mightiest : it becomes

The throned monarch better than his crown :

It is enthroned in the hearts of kings,

It is an attribute to God himself,

And earthly power doth then show likest God's,

When mercy seasons justice."

Having thus treated of, and illustrated with various kinds of pieces, *each one* of the elements of elocution, *separately*, let us now finish our work by learning how *all* these separate elements *unite together* and *blend* in the natural expression of *each* '*kind*' of sentiment.

‘Unemotional’ pieces should have ‘moderate’ ‘standard force’ and ‘time’ and ‘slides’ and ‘volume,’ ‘middle pitch,’ ‘smooth stress,’ and ‘pure quality’ of voice.

Unemotional example.

“There is something nobly simple and pure in a taste for the cultivation of forest trees. It argues, I think, a sweet and generous nature, to have a strong relish for the beauties of vegetation, and a friendship for the hardy and glorious sons of the forest. He who plants an oak looks forward to future ages, and plants for posterity. Nothing can be less selfish than this. He cannot expect to sit in its shade and enjoy its shelter; but he exults in the idea that the acorn which he has buried in the earth shall grow up into a lofty pile, and shall keep on flourishing and increasing and benefiting mankind, long after he shall have ceased to tread his paternal fields.”

‘Bold’ pieces should have ‘loud’ ‘standard force,’ ‘long slides,’ ‘moderate time,’ with long quantity on the emphatic syllables, ‘middle pitch,’ ‘abrupt stress,’ and slightly ‘aspirated quality.’

Bold example.

“Who, then, caused the strife
That crimsoned Naseby’s field and Marston’s Moor?
It was the Stuart; — so the Stuart fell!
A victim, in the pit himself had digged!
He died not, sirs, as hated kings have died,
In secret and in shade, — no eye to trace
The one step from their prison to their pall:
He died in the eyes of Europe, — in the face
Of the broad heaven; amidst the sons of England,
Whom he had outraged; by a solemn sentence,
Passed by a solemn court. Does this seem guilt?
You pity Charles! ’tis well; but pity more
The tens of thousand honest humble men,
Who, by the tyranny of Charles compelled
To draw the sword, fell, butchered in the field!”

‘Animated or joyous’ pieces should have ‘fast time,’ lively, springing ‘median stress,’ ‘pure quality,’ ‘long slides,’ ‘high pitch,’ and ‘loud force.’

Joyous example.

“You must wake and call me early, call me early, mother dear,
To-morrow’ll be the happiest time of all the glad New-Year;
Of all the glad New-Year, mother, the maddest, merriest day;
For I’m to be Queen o’ the May, mother, I’m to be Queen o’
the May.

“I sleep so sound all night, mother, that I shall never wake,
If you do not call me loud when the day begins to break:
But I must gather knots of flowers, and buds and garlands
gay,
For I’m to be Queen o’ the May, mother, I’m to be Queen o’
the May.”

‘Subdued or pathetic’ pieces should have ‘soft force,’ ‘short (or minor) slides,’ ‘slow time,’ gentle ‘median stress,’ ‘pure quality,’ ‘high pitch,’ and less than ‘moderate volume.’

Subdued or pathetic example.

“If you’re waking, call me early, call me early, mother dear,
For I would see the sun rise upon the glad New-Year.
It is the last New-Year that I shall ever see,
Then you may lay me low i’ the mold, and think no more of me.

“To-night I saw the sun set! he set and left behind
The good old year, the dear old time, and all my peace of mind,
And the New-Year’s coming up, mother, but I shall never see
The blossom on the blackthorn, the leaf upon the tree.”

‘Grave’ pieces should have ‘low pitch,’ ‘slow time,’ with ‘long quantity and pauses,’ ‘full volume,’ ‘soft force,’ and ‘short slides’—also ‘smooth stress’ and ‘pure quality’ when the ideas are *reverential* or *solemn merely*—but more or less

‘abrupt stress’ and ‘aspirated quality’ when characterized by *fear* or *aversion*, as in ‘dread,’ ‘awe,’ and ‘horror.’

Grave example.

“Come to the bridal chamber, — Death !
 Come to the mother, when she feels
 For the first time her first-born’s breath ;
 Come when the blessed seals
 That close the pestilence are broke,
 And crowded cities wail its stroke ;
 Come in Consumption’s ghastly form,
 The earthquake shock, the ocean storm,
 Come when the heart beats high and warm
 With banquet-song and dance and wine, —
 And thou art terrible ! the tear, —
 The groan, — the knell, — the pall, — the bier,
 And all we know, or dream, or fear,
 Of agony are thine.”

‘Noble’ pieces should have ‘full-swelling volume’ and ‘median stress,’ with ‘long quantity’ and ‘long slides,’ ‘loud force,’ ‘pure quality,’ and ‘middle pitch.’

Noble example.

“But to the hero, when his sword
 Has won the battle for the free,
 Thy voice sounds like a prophet’s word,
 And in its hollow tones are heard
 The thanks of millions yet to be.
 Bozzaris ! with the storied Brave
 Greece nurtured in her glory’s time,
 Rest thee ! there is no prouder grave,
 Even in her own proud clime.
 We tell thy doom without a sigh ;
 For thou art Freedom’s now and Fame’s, —
 One of the few, the immortal names,
 That were not born to die ! ”

Both '*ludicrous*' and '*sarcastic*' pieces should have long 'circumflex slides' and 'compound' 'abrupt stress,' 'long quantity and pauses' on the emphatic words; but *punning* and *raillery*, when good-natured, should have a 'higher pitch,' 'faster time,' and 'purer quality' than belongs to sarcasm, which should have the 'middle pitch,' 'aspirated quality,' and rather 'slow time.' With both kinds the 'force' changes from 'moderate' to louder with the boldness of the spirit.

In the following example the part of Sir Peter Teazle should be read with strongly 'aspirated quality' and 'abrupt stress,' while the half-laughing *raillery* of Lady T. should have the 'pure quality' and 'tremulous stress' mingled with the 'compound,' and 'higher pitch,' and 'less volume.'

Ludicrous or sarcastic example.

"SIR PETER. Very well, ma'am, very well — so a husband is to have no influence, no authority?

LADY T. Authority! No, to be sure:—if you wanted authority over me, you should have adopted me, and not married me; I am sure you were old enough.

SIR P. Old enough!—ay, there it is. Well, well. Lady Teazle, though my life may be made unhappy by your temper, I'll not be ruined by your extravagance.

LADY T. My extravagance! Sir Peter, am I to blame because flowers are dear in cold weather? You should find fault with the climate, and not with me. For my part, I'm sure, I wish it was spring all the year round, and that roses grew under our feet!

SIR P. Zounds! madam—if you had been born to this, I shouldn't wonder at your talking thus; but you forget what your situation was when I married you.

LADY T. No, no, I don't; 'twas a very disagreeable one, or I should never have married you. Sir Peter! would you have me be out of the fashion?

SIR P. The fashion, indeed! What had you to do with the fashion before you married me?

LADY T. For my part, I should think you would like to have your wife thought a woman of taste.

SIR P. Ay, there again — taste. Zounds! madam, you had no taste when you married me!

LADY T. That's very true, indeed, Sir Peter; and after having married you I should never pretend to taste again, I allow. But now, Sir Peter, since we have finished our daily jangle, I presume I may go to my engagement at Lady Sneerwell's.

SIR P. Ay, there's another precious circumstance — a charming set of acquaintance you have made there."

Example of bitter irony and sarcasm closing with the impassioned kind.

"I speak not to you, Mr. Renwick, of your own outcast condition; — perhaps you delight in the perils of martyrdom: I speak not to those around us, who, in their persons, their substance, and their families, have endured the torture, poverty, and irremediable dishonor. They may be meek and hallowed men, willing to endure; and as for my wife — what was she to you? Ye cannot be greatly disturbed that she is in her grave. No, ye are quiet, calm, prudent persons; it would be a most indiscreet thing of you, you who have suffered no wrongs yourselves, to stir on her account.

"In truth, friends, Mr. Renwick is quite right. This feeling of indignation against our oppressors is a most imprudent thing. If we desire to enjoy our own contempt, to deserve the derision of men, and to merit the abhorrence of Heaven, let us yield ourselves to all that Charles Stuart and his sect require. We can do nothing better, nothing so meritorious, — nothing by which we can so reasonably hope for punishment here and condemnation hereafter. But if there is one man at this meeting, — I am speaking not of shapes and forms, but of feelings, — if there is one here that feels as men were wont to feel, he will draw his sword, and say with me, Woe to the Louse of Stuart! woe to the oppressors!"

‘Impassioned’ pieces, such as the last of the example above and the following, should have ‘very loud force,’ ‘very long slides,’ ‘very abrupt stress.’ Time accelerating as the passion cumulates, from ‘moderate’ to ‘faster,’ with ‘very long quantity’ on the emphatic words, ‘middle and higher pitch’ and ‘quality’ (where the passion is not malignant), only slightly ‘aspirated.’

Impassioned example.

“ ‘My castles are my king’s alone,
 From turret to foundation stone ;
 The hand of Douglas is his own,
 And never shall in friendly grasp
 The hand of such as Marmion clasp !’
 Burned Marmion’s swarthy cheek like fire,
 And shook his very frame for ire,
 And ‘This to me !’ he said ;
 ‘An’t were not for thy hoary beard,
 Such hand as Marmion’s had not spared
 To cleave the Douglas’ head !
 And, Douglas, more I tell thee here
 E’en in thy pitch of pride,
 Here, in thy hold, thy vassals near,
 I tell thee, thou’rt defied !
 And if thou saidst I am not peer
 To any lord in Scotland here,
 Lowland or Highland, far or near,
 Lord Angus, thou hast lied !’
 On the earl’s cheek the flush of rage
 O’ercame the ashen hue of age ;
 Fierce he broke forth : ‘And dar’st thou, then,
 To beard the lion in his den,
 The Douglas in his hall ?
 And hop’st thou hence unscathed to go ?
 No ! by Saint Bride of Bothwell, no !
 Up drawbridge, groom ! What, warder, ho !
 Let the portcullis fall !’ ”

POETIC READING.

To read poetry well we must study, —

I. The ideas, — the sense and spirit.

II. The meter, — the kind and number of “feet” in the respective lines.

III. The proper blending of the sense and the measure, — the rhythm of the verse.

The first and most important part — the right reading of the sense and spirit — we have anticipated in our general instructions.

MEASURE AND METER.

The agreeable variety of accented and unaccented syllables, of longer and shorter quantities, in our English speech, is rendered more pleasing to the ear in *English verse* by being arranged in some regular *proportion* and *order* and *recurrence*.

In the regular proportion of *one accented* to *one unaccented* syllable we have, as a unit of measure, the dissyllabic foot, called an *iambus* or a *trochee*, according as it is arranged in the one or the other of two regular orders.

FIRST ORDER (*iambic*).

“Must wé | but blúsh ? | our fá | thers bléd.”

SECOND ORDER (*trochaic*).

“Líves of | greát men | áll re | mínd us.”

In the regular proportion of *one accented* to *two unaccented* syllables we have, as a unit of measure, the trisyllabic foot, called an *anapæst*, or a *dactyl*, according as it is arranged in the one or the other of two regular orders.

FIRST ORDER (*anapæstic*).

“’Tis the clíme | of the éast, | ’tis the lánd | of the sún.”

SECOND ORDER (*dactylic*).

“Stréw the fair | gárlands where | slúmber the | déad.”

The *foot* is easily determined by the number and order of the unaccented syllables.

The *meter* is determined by the number of feet in the respective lines ; as “five-foot,” “four-foot,” “two-foot,” and “four-foot” in the order given in the lines below, in “iambic measure.”

“There wás | a tíme | when méad | ow, gróve, | and stráim,
 The éarth | and év | ery cóm | mon síght,
 To mé | did seém
 Appár | eled ín | celés | tial líght.”

PROSAIC READING AND “SING-SONG.”

The two great faults in the reading of poetry are, *prosaic* reading, which aims to give the meaning only, with no regard for the music of verse, and *scanning*, or “sing-song,” which chops the lines into their metric parts, and emphasizes each foot separately, with a monotonous movement, accent, and pause, which destroy both the sense and the melody.

To remedy the first fault, which turns poetry into prose, the *measure* must be made the prominent study for a while. Musical lines, in which the thoughts and words flow smoothly into, and fill the meter, must be often read, until the ear and taste learn to appreciate their metric charm.

To remedy the fault of “sing-song,” which overmarks the meter, the *sense* must be especially emphasized for a time, and the words grouped to give the meaning rather than the meter.

But to remedy both of these extremes, the *rhythm*, which harmonizes the sense and the measure, must be mastered.

RHYTHM.

The foot and meter of verse may be shown by merely scanning it, but the rhythm can be heard only as the flowing whole is read.

Rhythm is the opposite of scanning. Scanning is the analysis or cutting up of the lines into their separate feet. Rhythm is the synthesis, or flowing together of the separate feet into such *larger groups*, and with such varying accent and measured time, as give both the sense and melody of verse.

A little scanning is introduced here partly to show *what not to do* in reading, and partly to present more clearly, by contrast, the nature and use of rhythm.

RHYTHMIC GROUPING, ACCENT, AND PAUSES.

“The mé|l | anchól | y dáys | are cóme, | the sád | dest óf |
the yéar,
Of wáiling wínds, and náked wóods, and méadows brówn and
sére.”

In scanning this first line of “seven-foot” meter in the usual way, it is divided into *seven* groups, with seven uniform accents and pauses.

In the rhythmic reading, which accords with the sense, these seven “feet” flow naturally into only *two* groups.

And the seven monotonous accents also are changed to four significant ones which give the meaning, and three unemphatic ones merely metric, so light as not to mar the sense or flow, and yet distinct enough to preserve the meter; as thus:—

“The *melancholy days* are come, —
The *saddest* of the *year*.”

The seven feet of the second line flow into *three* groups. Note how the sense so fills the measure in this line that the emphatic and metric accents agree in number.

“Of wailing winds — and naked woods —
And meadows brown and sere.”

Observe, also, that the “seven-foot” meter of the lines just quoted may as well be written and read as they are here grouped, in the “common meter” of alternate “four-foot” and “three-foot” lines.

This shows that mere meter has less to do with natural reading than rhythmic grouping. The lines in Shakespeare are nearly all of *one measure* and *meter*, and would sound much *alike* in *scanning*. Yet what infinite *variety* of grouping and expression they demand in their perfect reading.

TIME AS MOVEMENT AND QUANTITY.

In lines like the last the feet are numbered by the accents, and so they are in trisyllabic measure.

“For the móon never béams without brínging me dréams
Of the beaútiful Ánnabel Lée,
And the stars never rise but I feel the bright eyes
Of my beautiful Annabel Lee.”

The number of accents are the same in these lines ; but the movement and time mark the difference in the rhythm and measure. Time is the chief element in the measurement of verse.

The standard time, as fast or slow, varies, as in prose, with the spirit of the poem ; but the relative time in verse is metric, — that is to say, the several feet which flow together in a given logical group should have an equal share of the time given to that group. One whole group may be joyous, and the next group may be sad, and so the general time change suddenly from fast to slow : but the associated feet may and should be measured with equable time, if the poet's chosen words allow of it ; and if they do not allow of this, then the verse is not musical, and the sense alone should be read.

THE FINAL AND CÆSURAL PAUSES.

Pauses in verse, as in prose, are used to separate the ideas. The lines are usually separated from each other by a pause demanded by the sense. But when the sense would group the last of one line with the first of the next line, the sense and rhythm both forbid any final pause. The voice should linger on the final foot long enough to give its *full metric quantity*, but no break is allowable.

“And dark as winter — was *the flow*
Of Iser, rolling rapidly.”

“All is finished ! and at length
Has come the bridal day
Of beauty and of strength.”

“Ready to be
The bride of the gray old sea.”

In the last example the *quantity* of the foot “to be” is lengthened to fill the metric time, and to mark the rhyme with “sea.”

In Bryant’s “Forest Hymn,” in “five-foot” iambic verse, several consecutive lines flow on with no *final* pause.

“For his simple heart
Might not resist the sacred influences,
Which from the stilly twilight of the place,
And from the gray old trunks that high in heaven
Mingled their mossy boughs, and from the sound
Of the invisible breath that swayed at once
All their green tops, stole over him and bowed
His spirit with the thought of boundless power
And inaccessible majesty. Ah, why
Should we, in the world’s riper years, neglect
God’s ancient sanctuaries, and adore
Only among the crowd, and under roofs
That our frail hands have raised?”

THE CÆSURAL PAUSE.

The “cæsura” is a peculiar pause of the sense in the line which breaks a *foot*, one part of which foot flows with the group before the pause, and the other part of the same foot flows with the group after the pause.

This cæsura does not affect the rhythm or reading of verse any more than other pauses. It affects the scanning merely. This cæsural foot is often made of two *short* and *unaccented* syllables, and is then marked by time only.

The time of the natural pauses of emphasis, and pauses which separate the ideas, is counted in reading the lines only so far as it is needed to equalize the measure. When thus needed, the pause affects the measure like a *rest* in *music*.

“When Frée | dom — from | her móun | tain height
 Unfúrled | her stánd | ard — to | the aír,
 She tóre the ázure róbe of níght,
 And sét the stárs of glóry thére !”

In the second foot of the first, and in the third foot of the second line occurs the *cæsural* foot, unaccented. In reading these lines, a *rest* equivalent to a *short* syllable is needed in the *cæsural* feet.

“When Frēe | dōm ∽ frōm | hēr mōun | tǎin heīght
 Unfúrled | hēr stānd | ārd ∽ tō | thē aīr.”

The poet in this example has utilized the short pause, making it an essential part of the measure, and the lines *musical*. In the other lines the syllables alone fill the measure.

Sometimes the *pause* of *emphasis* is likewise used as a proportional part of the measure of a line.

“*Hárk* ! | ’tis the vóice | of the móun | tain,
 And it spéaks | to our héart | in its pride,
 And it tells | of the bear | ing of he | roes
 Who com | passed its sum | mits and died.”

Observe the use of the emphatic *monosyllabic* foot “*hark*,” and of the *dissyllabic* foot at the beginning of the last line “*who com*.” Such feet are allowed, by poetic usage, when they can take the *same time* as the regular feet have.

It is not claimed that all lines can be thus exactly measured. The pause is often *extra* time and arbitrary in the verse.

When the regular rhythm will give the sense it should be assumed to be the poet’s reading. In the lines

“Líves of gréat men áll remínd us
 Wé can máke our líves sublíme,”

the trochaic reading must be preferred, which gives the sense by a strong accent on “*we*,” and preserves the rhythm in harmony with the other lines.

“We can make *our* lives sublime” gives the sense only.

An agreeable variety in the *flow* of verse is often introduced into dissyllabic measure by the use of a foot of three syllables.

“And whát | is so ráre | as a dáy | in Júné?
 Thén if | éver | come pér | feet dáy; ;
 Then Heáven | tríes the earth | if it bé | in túne,
 And ó | ver it sóft | ly her wárm | ear láys.”

The measure of time is the same in the first line as if written thus: “And what | so rare | as days | in June.”

Yet the added syllables give a pleasing rhythmic variety, which makes half the charm of the verse. Note, also, that the second line begins with trochaic feet and ends with iambic; thus still further varying the rhythmic beauty. And in the third line the accents of the first two feet come together. If read rapidly this would break the melody roughly on the ear. But the natural pause on the emphatic word “Heaven” gives time to change the rhythm without offense.

Sometimes these exceptional “feet” are used to give variety to the verse and often to accommodate the sense.

The trisyllabic measure often begins or ends with a foot of *two* syllables and sometimes of *one* long syllable.

“Ōh, yóung | Lochinvár | is come óút | from the Wést!”

“Dēar Fá | ther, take cáre | of thy chíl | dren, the bóys.”

The unaccented syllable in the first foot is “long,” and equals in metric time the two unaccented syllables in the standard foot.

“Déar to each | heárt are the | námes of the | bráve;
 Résting in | glóry, how | swéetly they | sléep!
 Déw-drops at | évening fall | sóft on each | gráve,
 Kíndred and | strángers bend | fónldy to | wéep.”

These dactylic lines end with a foot of *one* accented syllable, which, being at the end of the line and emphatic, can be agreeably prolonged to fill the standard time.

Sometimes the emphasis of the sense overmasters the regular metric accent.

“Has there á n | y old fél | low got míxed | with the bóys?”
would be the regular accentuation; yet the word “*old*” is the most emphatic syllable in the line, being in contrast to “*boys*,” and must therefore take the strong accent of sense, thus, —

“Has there á n | y *óld* fél | low got míxed | with the bóys?”

The change does not affect the time of the measure, only the rhythm by putting the accent on the middle syllable in the second foot.

Iambic lines very often begin with a trochaic foot.

“Úp from | the méad | ow rích | with córn,
Cléar in | the cóol | Septém | ber mórn.”

When consecutive trisyllabic words occur in an iambic or trochaic line, they give in reading the rhythmic variety of the other measure.

“Beaúti | ful Év | elyn Hópe | is déad.”

This line may be scanned in several ways, yet in natural reading it takes this form best, —

“Beaútiful | Évelyn | Hópe — | is déad.”

with two “dactyls,” one “monosyllabic” foot, and one iambic. This is the natural grouping of the words and sense, and better preserves the music of the verse.

Finally, GROUP the words so as best to give the SENSE. VARY THE ACCENT in force and place to give the sense. Suit the general time to the general spirit of each group. But let the feet associated in any given group be read with the SAME relative EQUABLE TIME, as far as the poet's words will allow.

In a word, read the SENSE ALWAYS, read the measure when you can.

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